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since had the opportunity to observe that fashion and individual taste are the controlling factors in the picture market. Hitherto, moreover, he has been able to comfort himself with the reflection that at least the importations of the collector have again and again given him the privilege of seeing interesting works, and that, by the aid of the latter, the public has been gaining in experience, so that some day it might be expected to look upon American art with more intelligence and appreciation. But now even this comfort seems threatened, with more and more fine old masters being kept abroad through the pressure of an intolerable tax.

Over and above all these tangible issues there is, as the Tribune says, the broad principle of civilization which is at stake. Congressman Lovering is well armed with the conviction, shared by thousands, that America needs the works of the masters in her galleries, and that the American artist is unharmed by their importation. R. C.



## THE NATIONAL ACADEMY OF DESIGN'S SEVENTY-EIGHTH EXHIBITION

The National Academy of Design, New York, with the prestige that springs from age and careful, conservative management, has in popular estimate long been the exemplar of sound, wholesome, legitimate art. It is not, perhaps, so radical, not so much given to experi-

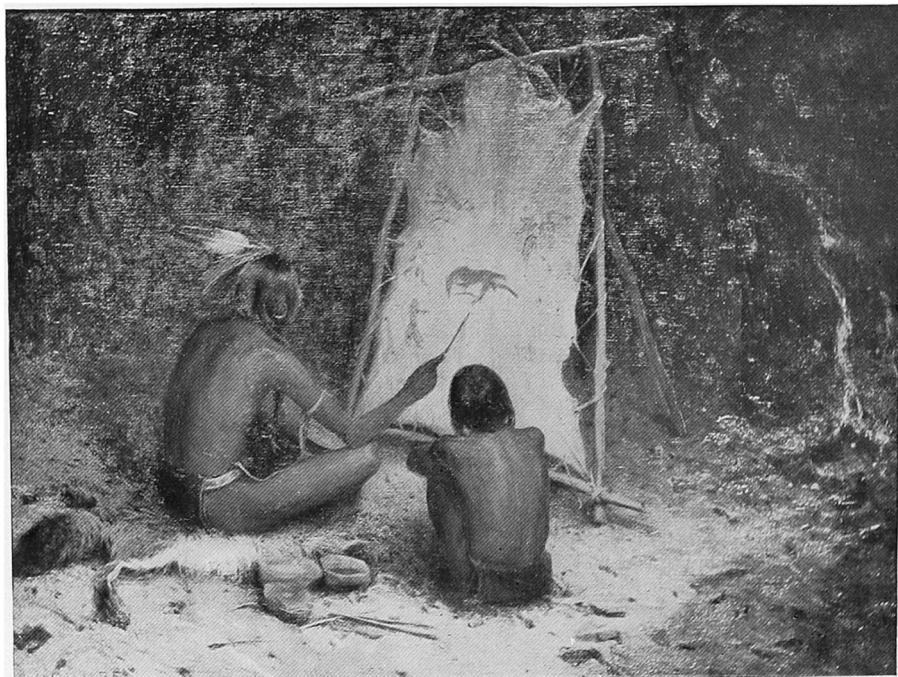


LATE SUMMER  
By H. Bolton Jones  
Copyright, 1903, National Academy of Design

ments and novelties, as some of the younger and so-called more progressive associations; some of its members seem somewhat slavishly bound to methods and types of pictures that have lost their grip on public taste; indeed, the



**EVENING GLOW.** By Arthur Parton  
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**INDIAN BRAVE.** By E. Irving Couse  
 Copyright, 1903, National Academy of Design

management of the institution has at times been charged with hostility to new blood and its consequent innovations. But be that as it may, the exhibited work of the academicians has always commanded respect, and has elicited as generous a measure of praise as the displays of any body of artists in America. To say, therefore, that the exhibition of this year, while in no sense remarkable, maintains the enviable reputation of the institution, is to pay as just a tribute to its worth as the staunchest friend or supporter of the institution could desire.



PORTRAIT OF CAPTAIN McDOUGALL  
By Carroll Beckwith  
Copyright, 1903, National Academy of Design

Landscape has long been one of the strong features of this exhibition, and the show of this year offers no exception to the rule. Both in numbers and in quality landscapes are in the ascendant. Portraiture is generously represented in the galleries, and many of the examples shown are of exceptional merit. Several of the figure pieces are excellent. The story-telling pictures, however, are weak numerically, and for the most part those exhibited have not the merit either of conception or execution necessary in this class of work to arrest and hold attention. Marines, too, are less plentiful this year than heretofore, and while some of those shown are of unusual quality, not a few impress one as bordering very closely on the commonplace.

Apart, therefore, from the prize-winners, about which public interest naturally centers, the distinctive features of the show are its landscape and portraiture. Indeed, in the opinion of many competent judges the landscapes of the exhibition have never been excelled; the same could scarcely be said of the portraits as a whole, despite the high average of merit.

First a word about the prize pictures of the exhibition. These were chosen by a jury of selection, composed this year of the academicians George W. Maynard, F. D. Millet, Charles H. Miller, J. Francis Murphy, J. C. Nicoll, and Arthur Parton, and the associates

Frank V. Du Mond and L. C. Earle. This jury has awarded the Thomas B. Clarke prize of \$300 for the best American figure composition to Mrs. Amanda Brewster Sewell for her large decorative panel, "The Sacred Hecatomb"; the Inness gold medal, for the best landscape in the exhibition, to Leonard Ochtman for his tonal canvas, "A Gray Morning"; and the Julius Hallgarten prizes of \$300, \$200, and \$100, respectively, for the best three oils by artists under thirty-five years of age, the first to H. M. Walcott's original and attractive figure composition, "At the Party"; the second to William F. Kline's interesting figure and color work, "Leda and the Swan"; and the third to Miss Belle Havens's landscape and figure, "The Last Load."

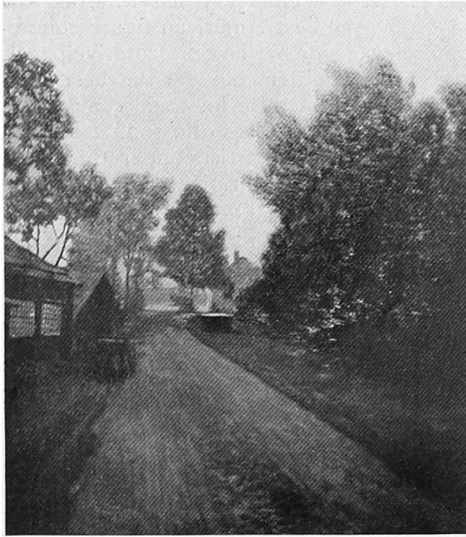
That the jury performed its task conscientiously and awarded the prizes judiciously no one, perhaps, will dispute. Mrs. Sewell's large decorative panel, "The Sacred Hecatomb," is certainly an advance on anything she has heretofore produced. The work bears unmistakable traces of the academic, and its color is somewhat cold; but the composition is pleasing, the action is spirited, and the canvas is suffused with a sense of light and atmosphere.

Young men and maidens draped in classic style lead sacrificial bulls through a wood, and the ceremonial import of the occasion is clearly depicted.

Ochtman's "A Gray Morning," given a place of honor, is a canvas replete with agreeable sentiment. It is stronger than this artist's work is wont to be. The misty trees and the moist sky are admirably rendered. Ochtman has acquired a reputation for poetic rendering of bits of landscape, which but for his refined and suggestive treatment would be lacking in interest, and the important composition in this year's exhibition may safely be characterized as one of his best.



LITTLE MISS CHURCHILL  
By Louise Cox  
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MOONLIGHT

By Ben Foster

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The three Hallgarten prize-winners are all charming canvases, and well worthy the honor conferred upon them. Walcott's "At the Party" abounds in life and vivacity. The tots portrayed are eminently natural and are solidly and skilfully painted, and the sense of sportive abandon which the artist has succeeded in incorporating in his work makes the canvas one of the taking pictures of the show. Kline's "Leda and the Swan" is an old theme that scores of artists have tried their hands at exploiting. Indeed, so hack-

neyed has the old legend become in pictorial art, that one is somewhat surprised at the artist's temerity in perpetrating a new Leda. He has been fairly successful, however, in his enterprise, since, while preserving the poetic character of the myth, he has been essentially true to



THE LAST LOAD

By Belle Havens

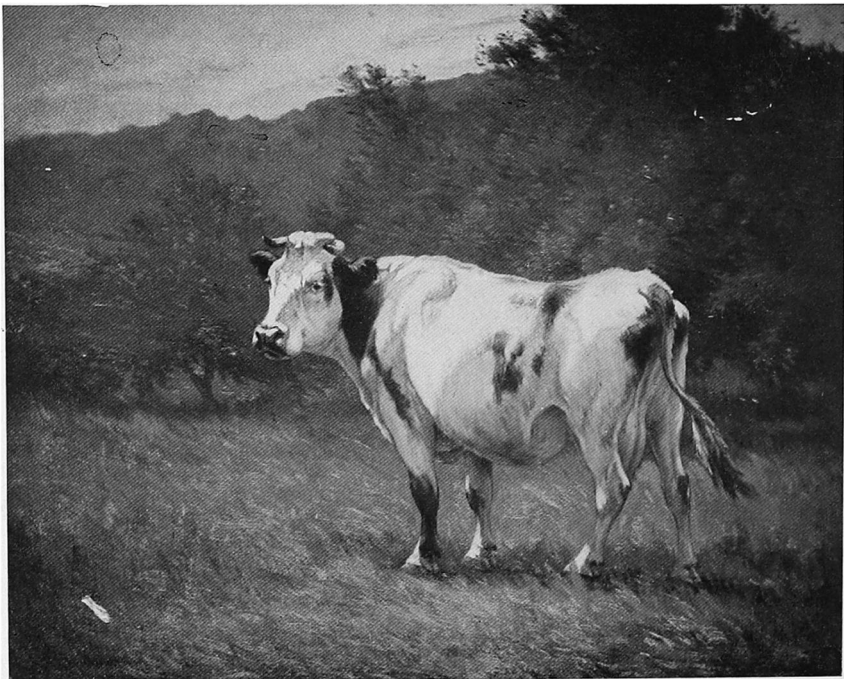
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UNDINE  
By F. S. Church  
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HOLLYHOCKS AND SUNSHINE  
By C. C. Curran  
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HOLSTEIN COW. By Carleton Wiggins  
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life in the painting of both the nude figure and the swan. Belle Havens's "The Last Load" is part and parcel with her other cart-and-



A GIRL OF THE COLONIES

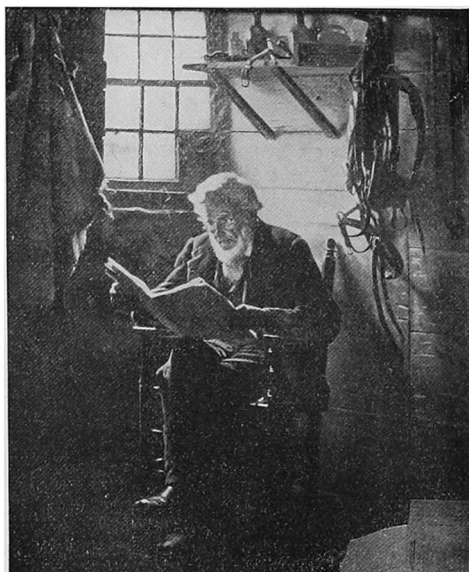
By Douglas Volk

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horse compositions, commonplace and prosaic in subject, but rendered naturally and forcefully and with no small measure of atmospheric effect. The picture is not one of the winsome sort, and it doubtless makes less appeal to the spectator than any other of the prize-winners



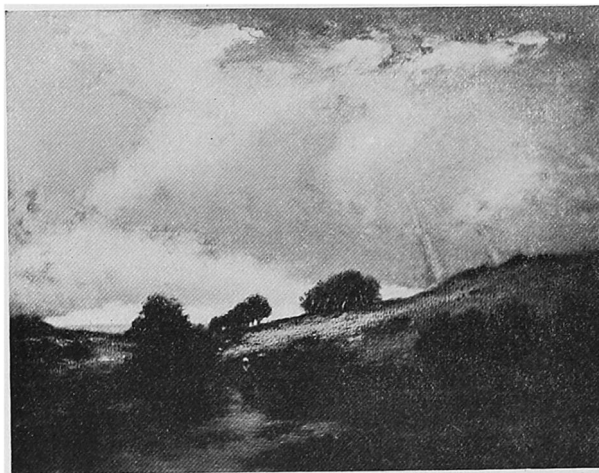
The portraits, while numerous, are not on the whole as good in their average of merit as last year. The best are those by O. Rowland of Irving R. Wiles, by Carroll Beckwith of Captain McDougall, by F. P. Vinton of former Judge Henry E. Howland, by Frank Fowler of President Hadley of Yale, by Robert Henri of Miss Dreyer, by Sargent Kendall of Mrs. Gordon Knox Bell, by Miss Angelica S. Patterson of Bishop Brent, by William M. Chase of Emil Paur, by Irving Wiles of Miss Agnes Paul, by Mrs. Amanda Brewster Sewell of Mrs. Charles S. Dodge,



COZY CORNER IN THE BARN

By J. G. Brown

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APPROACHING STORM

By George H. Bogert

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by Paul Ivanowitz of J. Symington, Miss Louise Huestis's "Katharine," J. Alden Weir's A. P. Ryder, and "A Portrait of a Lady" by James Francis Brown. Of these pictures in particular the works respectively by Wiles, Brown, Henri, Vinton, Fowler, Weir, and Huestis



LEDA AND THE SWAN  
By William Fair Kline  
Copyright, 1903, National Academy of Design

the face, absolutely faithful, has the convincing quality born of sympathy with an intimate knowledge of the subject. It is without doubt the best canvas that has emanated from Mr. Weir's studio for a number of years. Frederic P. Vinton's por-

and by Ivanowitz are exceptionally good. Their fellows in many cases do not adequately represent their painters.

Weir's portrait of Albert P. Ryder is one of the most notable performances in the entire exhibition. It represents the subject at somewhat less than half length—a bearded, round-shouldered man in a black coat. The eyes, suggestive of abstraction, gaze intently downward, the forehead is surmounted by a mass of disheveled hair, and the left hand maintains an easy grasp on one of the lapels of the coat. The pose is eminently natural, and



EVENING CLOUDS  
By R. Swain Gifford  
Copyright, 1903, National Academy of Design

trait of Henry E. Howland, while somewhat lacking in interest, is likewise characterized by correctness of portraiture and ease and naturalness of pose. The figure, clear cut and solidly painted, leans against a table, eyeglasses in hand. Color and spirit would doubtless have been lent to the canvas had the artist made more generous use of accessories. As it is,

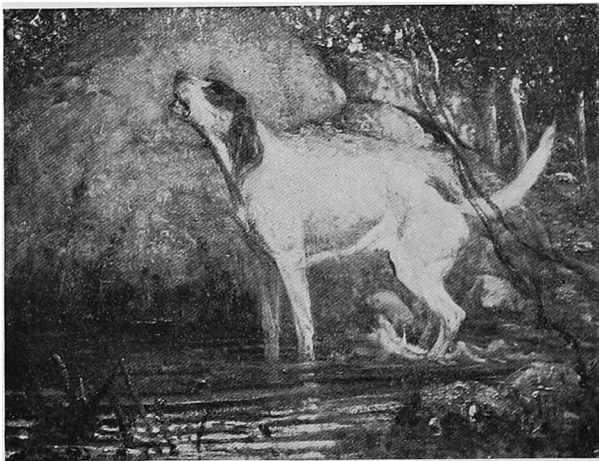


MAY AFTERNOON

By Emil Carlsen

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attention seems to have been centered exclusively on the main



END OF THE TRAIL

By H. A. Poore

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or essential facts, and for this reason the portrait loses something of the interest which it might have had under different treatment. It is easy enough to find fault with a good piece of work, and perhaps it is as unprofitable as easy. One might



# **PORTRAIT**

By William Thorne

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easily find fault, for instance, with the poise of the head and the tentative modeling and coloring in Frank Fowler's portrait of President Hadley. Still one is compelled to admit that this canvas is one of the really noteworthy pictures in the exhibition. The artist has succeeded where many another portraitist would have failed—he has not merely given us a true transcript of the features of the sitter, but he has carefully read the character of Mr. Hadley and embodied it in the likeness. Of the other portraits space forbids further discussion.

The best landscapes shown are by Eaton, Daingerfield, Howe, Palmer, Shurtleff, George H. Smillie, Reynolds-Beal, Edward Gay, W.

Merritt Post,  
Bolton Jones,  
William Sargent,  
A. L. Wyant, R.  
W. Van Boskerck,  
A. T. Van Laer, R.  
Swain Gifford,  
Charles P. Gruppé,  
F. de Haven,  
Thomas Moran,  
De Forest Bolmer,  
J. B. Bristol,  
George H. Bogert,  
Arthur Parton,

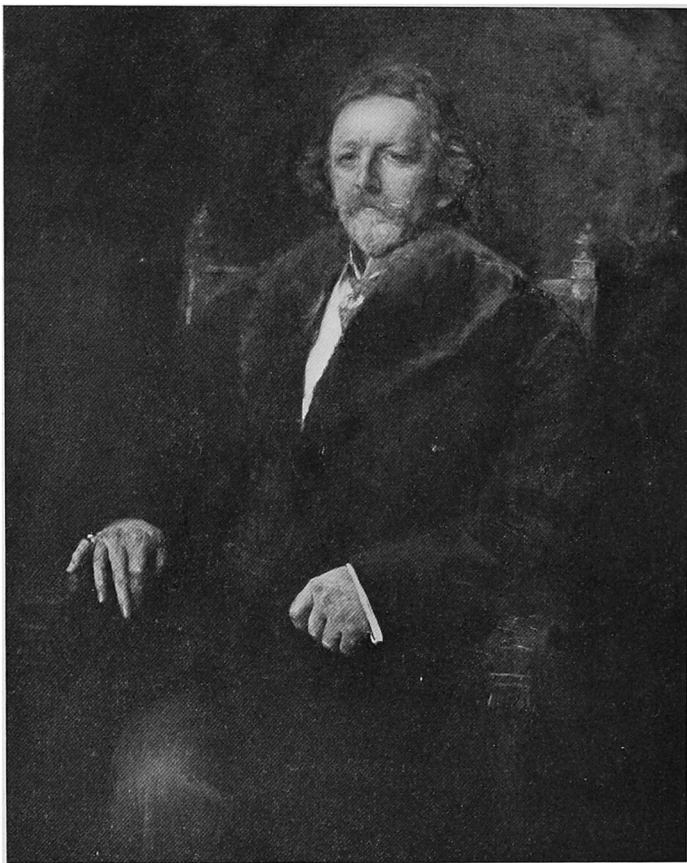


# **THE RIVER LOING, NEMOURS**

By R. W. Van Boskerck

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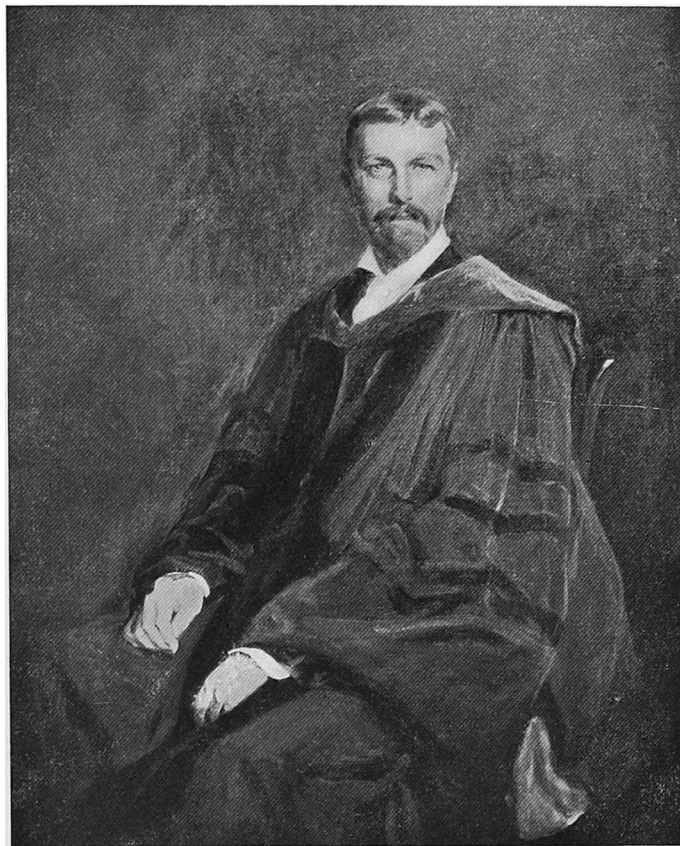
Carleton Wiggins, Leonard Ochtman, Robert C. Miner, George Inness, Jr., William McGrath, and Howard Russell Butler. All these—and indeed, many another—are on a high plane of merit, and some are unusually strong and gratifying—a credit to the institution.



EMIL PAUR  
By William M. Chase  
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Little need be said in detail of the landscapes in the exhibition. It is certainly pleasing to note that so many members of the academy have been able and willing to remain loyal to this most charming branch of pictorial art. Speaking in general terms, if American artists

excel in any one thing, it is in the poetic rendering of bits of scenery, and yet one hears a plaint that landscapes do not sell, and that many an artist who has fine abilities as a landscapist is led by the popular craze for portraiture to abandon the form of art for which he has most



PORTRAIT OF PRESIDENT HADLEY

By Frank Fowler

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talent, and to essay a kind of work in which at the most he can only hope for an indifferent success—a policy seriously to be deprecated.

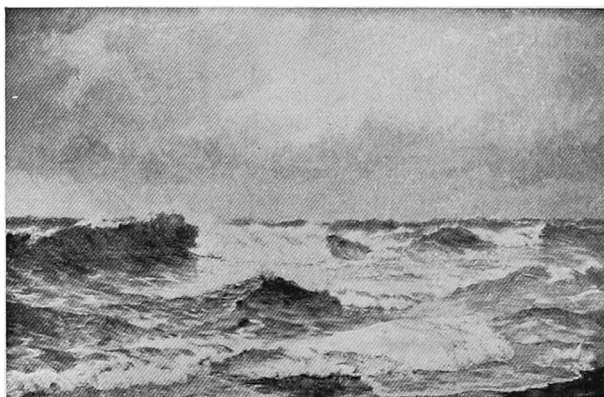
Landscape-painting, however excellent, is thus something of a hazardous enterprise, and slow sales are discouraging. On the other

hand, portraits are a matter of commission, the percentage of rejected work is small, and prompt pay, to say the least, is a matter of convenience. American artists have grown to realize that the great masters of landscape-painting have toiled in penury for posterity to reap the profit, while the popular portrait-painters are the men who have commanded big prices and have found time too short to execute their commissions.

This of late years has materially modified the complexion of our exhibition. The time was when the dominant note in every American exhibition was landscape, and the artists gloried in their ability to transcribe bits of simple or



THE TOILET  
By Walter Shirlaw  
Copyright, 1903, National Academy of Design



SQUALLY WEATHER  
By J. C. Nicoll  
Copyright, 1903, National Academy of Design

picturesque scenery and invest them with poetic charm. To-day more and more of our artists are ambitious to pose as portrait-ists, since apparently they are ambitious to acquire reputation in a form of

art which brings promptly the maximum of returns. For this reason they are prone to send portraits to exhibitions until in many of the annual shows portraiture is the dominant feature.

That this tends to lessen popular interest in exhibitions cannot be denied. Portraiture is apt to be a witness of personal vanity or family pride rather than of artistic fitness of subject. The portrait of an indifferent subject painted without consummate ability is of little interest to anybody except the person painted, and if it be painted with consummate ability public interest is transferred from the picture to the painter. In the one case, the canvas is a disappointment, since the picture-loving public cannot be expected to find charm in the lineaments of those ambitious to be painted; and in the other, the painter is apt to be more impressive than his work.

Happily the members of the academy have been loyal enough to landscape to make it still the dominant feature of their exhibitions, and the poetic transcriptions and interpretations of nature by the men named above—and by many another not specifically mentioned—are viewed with greater interest and enjoyed with keener relish than are the best examples of portraiture contributed to the display.

It may further be mentioned that pictures of foreign scenes are not noticeably common. The views of Bruges, by Charles Warren Eaton; of Holland, by Addison T. Millar, Aimè Meyvis, A. C. Howland, and Charles P. Gruppé; of the district on the Loing, in France, by Robert van Boskerck and Alexander Harrison; of Lake Como, by George H. Smillie; of Norway, by Robert Kluth; of England, by Charles Lasar; of Algiers, by F. A. Bridgman; of Venice, by Gedney Bunce; and of Rome, by William Graham—are not always as well painted as the American landscapes and marines by some of the same artists.

The number of marines shown is comparatively small, but some of the canvases in the galleries are of superior quality. Doubtless the best is "The Sunken Reef," by George Wharton Edwards, owing to its truth to nature and to its essential liveliness. Other seascapes worthy of mention are by W. P. Richards, F. A. Bicknell, J. C. Nicoll, George Wharton Edwards, W. S. Barrett, F. M. K. Rehn, Henry B. Snell, J. G. Tyler, Carlton T. Chapman, Gedney Bunce, and E. H. Potthast.

Following its usual practice, the academy offers very few examples of the nude. The most important is "The Toilet," by Walter Shirlaw, a nymph admiring herself in a hand-glass, presumably one of the Etruscan sort in polished bronze, and arranging her hair. Mr. Shirlaw has just returned from a long sojourn in France and Italy, and we have here a memory of Siena. Edith Mitchill Prellwitz has a nude child by the bayside sailing a boat, very delightful in the effects of tender flesh in sunlight.

HARRISON N. HOWARD.